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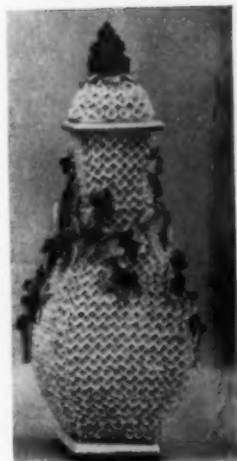
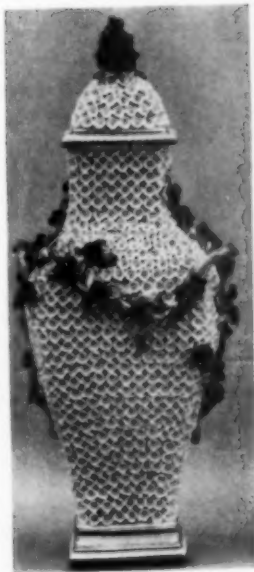
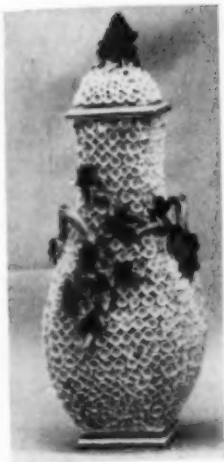
LEADING THE LIFE IN THE WEST
BY WILLIAM ORPEN

THE BEQUEST OF
JOHN L. CADWALADER

THE Museum, under the will of the late John L. Cadwalader, has received as a bequest the better part of the furnishings of his residence in East Fifty-sixth Street, including English furniture of the eighteenth century, Chelsea and other European porcelains of the same period, and ornamental bronzes, chiefly of Oriental origin. Although this bequest doubles in size and importance the Museum collection of English furniture, and makes possible a display of Chelsea porcelain second only to that of the British and South Kensington Museums, it is impossible to regret that the enrichment of a public gallery should involve the passing of a private house so individual and so complete in all its aspects as was Mr. Cadwalader's. The exterior, like most other New York houses, was non-committal, reminiscent of the French Renaissance in its more placid moments; but with the crossing of the door-step the visitor found himself, by way of contrast, in an interior representing, with a distinguished perfection rare in any phase of American architectural decoration, an English home of the middle of the eighteenth century. From the mantelpieces, the large objects of furniture, and the splendid mezzotints on the walls, to the smallest fittings of silver and glass, the entire house was a consistent expression of that moment in English life when Thomas Chippendale was cabinet-maker to the nobility and gentry and Joshua Reynolds was beginning to be highly thought of as portrait painter of the polite world. In the matter of domestic furnishings, society, where the hoop and the full-skirted coat flourished together, was racked successively by attacks of Chinese, French, and Gothic "taste," the last fashion finding its chief architectural outlet in the romantic towers of Strawberry Hill. Chinese bronzes of the period were collected by gentlemen to put on the ingenious Chippendale's so-called "Chinese" tables, and contemporary porcelains from the Imperial kilns were imported in large quantities by the East India Company and eagerly pur-

chased by the well-to-do. It is the combination of such varying elements as these — at once stately, fantastic, livable, and wholesome — which gives this period of English culture its great charm, a charm which Mr. Cadwalader's house completely achieved, both in its details and in its general arrangement.

Among all his possessions, Mr. Cadwalader took greatest pride in his collection of mezzotints, which was willed to the New York Public Library, and in his ornamental porcelain, which comes to the Museum. The manufacture of this soft-paste artificial porcelain was begun in England first at Bow and later, about 1745, at Chelsea, in an endeavor to emulate the royal establishment at Meissen, near Dresden, where the making and marketing of domestic porcelain, as a rival to the imported Chinese product, had been successfully carried on for a number of years. The Chelsea works were conducted at the expense of the Duke of Cumberland and Sir Everard Fawkener, under the direction of a foreigner named Sprimont, who mulcted his two patrons so successfully that Fawkener, at least, died comparatively poor, while Sprimont had amassed a fortune by the time he retired from the works in 1765. The larger number of the seventy-six pieces of Chelsea in the Cadwalader Bequest were made before this date and after 1750, the fifteen years during which the factory produced its most successful work, including both table and ornamental ware. The table ware in the Cadwalader Collection is the best of its kind and represents most of the known varieties of colored backgrounds and modeled and painted decoration. Most interesting among the ornamental ware are a pair of candlesticks in the form of a Chinese lady and gentleman each under an intricately flowered pagoda, after models attributed to Louis François Roubillac, a French sculptor, the author of Handel's monument in Westminster Abbey, who for years produced the finest statuettes made at the Chelsea china factory. A pair of larger allegorical characters are also in Roubillac's style, while several less imposing sets show the typical gay little figure in sprigged



GARNITURE, CHELSEA PORCELAIN

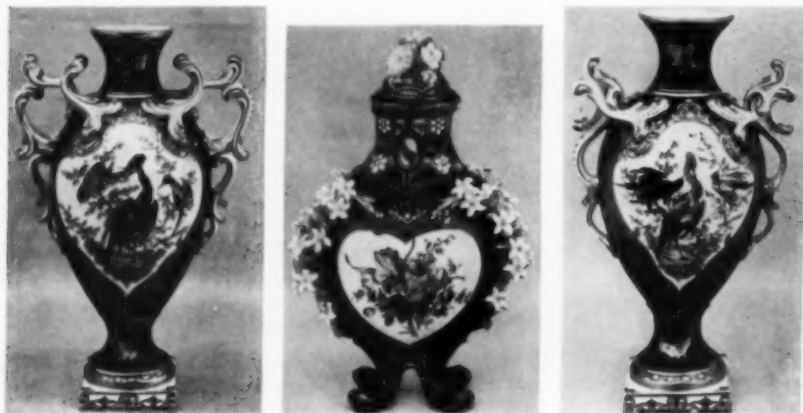


CANDLESTICKS, CHELSEA PORCELAIN

garments against an artificially informal tree, the whole placed on a rococo base in white and gold. The models of birds and animals are not only characteristic but full of naïve invention combined with skilful modeling and bright color, most expressive of the temper of the period.

The forty-seven small bronzes, Chinese, Japanese, and Indian, which are included in the bequest, are almost all of eighteenth-century workmanship and are of the type which a European gentleman of that period

same period are excellent specimens of the first phases of the "French" or true rococo manner in Chippendale's hands, a style which a ribbon-back chair, a mate to one already owned by the Museum, represents in its fullest development. One of the best pieces in the collection is a large table "in the Chinese taste" which characterized Chippendale's third phase, of which the delicately fretted legs and braces of this specimen are typical. An equally fine piece of cabinet work is a smaller



VASES, CHELSEA PORCELAIN

would have imported from the East to add to the enrichment of his rooms, a purpose for which the Museum will in all probability use them.

It is, however, in Mr. Cadwalader's furniture that the public will be chiefly interested, as it is of excellent quality and represents the style of Chippendale in all its variety. With the exception of one lacquered table, a lacquered corner cabinet, a mirror, and three chairs, all of which date from the beginning of the eighteenth century, the furniture is mahogany and from its style can be placed between 1740 and 1760. The thirty-three pieces are almost all of equal merit, but among the most interesting is a fine early Chippendale wall table, typical of the rich workmanship of about 1735, although it resembles strongly the walnut chair of a decade earlier. Two settees of about the

gallery-topped table with a fragile cut-work rail, while one chair shows the last fashion which Chippendale embraced, the "Gothic," when pointed arches and rudimentary crockets consorted with rococo and Chinese detail, to form a whole entirely novel and engagingly strange. A number of smaller stands and a large bookcase which dates from later in the century and which will be used for the display of porcelains, complete the bequest, most of which, it is hoped, will eventually be installed together in a paneled room of the period, to form a permanent memorial to Mr. Cadwalader's beneficent and untiring interest in the Museum.

It should be added that two sculptures by Barye were received with the other bronzes; one being the splendid struggle of Theseus and the Minotaur, the other representing a horse attacked by a lion. D. F.



MANTEL ORNAMENTS, CHELSEA PORCELAIN



VASE AND CANDLESTICKS, CHELSEA PORCELAIN



TABLE, ENGLISH, EIGHTEENTH CENTURY
THE JOHN L. CADWALADER BEQUEST



TEA TABLE, ENGLISH, EIGHTEENTH CENTURY
THE JOHN L. CADWALADER BEQUEST



LACQUERED CORNER CABINET
ENGLISH, EIGHTEENTH CENTURY
THE JOHN L. CADWALADER BEQUEST

A LATE EGYPTIAN SARCOPHAGUS

THE larger monuments of Egypt have a dignity and impressiveness accounted for in part by their colossal size and hard, enduring material, in part by the simplicity of their structural design. Moldings were used sparingly, or not at all, and a sense of the

Egyptian Collections were made possible in 1913 by a special fund, the gift of Mr. Edward S. Harkness, the sarcophagus being purchased from the Egyptian Government.¹ Only a general account of it can be given at this time. Its decoration, spread like a tapestry of intricate detail over every surface of the large body, is rich in material on the later religious and



FIG. 1. BODY OF SARCOPHAGUS

elemental is evoked by their vast, unbroken surfaces. These qualities accord with the natural features of the Nile Valley and are appreciated best in Egypt. But even in Museum surroundings such monuments as the granite door jamb pictured in the January BULLETIN and the huge sarcophagus of diorite which is the subject of the present article do not fail to be effective.

These two valuable additions to the

cosmic conceptions of the Egyptians and invites a more minute study than has yet been accorded it.

The sarcophagus was found at Sakkara, the necropolis of ancient Memphis. As is usually the case, it had been plundered and

¹Accession No. 14.7.1. Length, 9 ft. 6½ in. (m. 2.90); height at head, with cover, 6 ft. 11 in. (m. 2.11); depth of interior, 2 ft. 4 in. (m. 0.72); thickness of walls, 11 in. (m. 0.28); weight, see p. 114.

the mummy had disappeared. It dates¹ from the last of the native Egyptian dynasties — the thirtieth — which ruled Egypt in the middle years of the fourth century before Christ. Despite harassing wars with the Persians, to whom the last king of the dynasty eventually yielded, this was a period of building activity and various objects in the museums of Egypt and

own Museum has a goodly share of works from this era. In the Eighth Egyptian Room are some reliefs² from a temple in the Delta, near Sebennytyos, the home of the kings of the dynasty. These reliefs are admirably wrought in the same hard stone, diorite, from which the sarcophagus under discussion is cut. A sandstone capital³ of elaborate design which has re-



FIG. 2. COVER OF SARCOPHAGUS

other lands bear the cartouches of the monarchs Nekhtharheb (Nectanebes I) and Nekhthebef (Nectanebes II). Our

¹The date is not, to be sure, determined by its inscriptions. Before it was received at the Museum, it had been attributed to the Thirtieth Dynasty — whether on the evidence of the excavations, or solely on grounds of style, the present writer is unaware. However that may be, its resemblance to the extant portions of the sarcophagi of Nectanebes I and II is such as to assign it to the same age.

tained charming colors, a statuette of one Tha-hap-emu⁴, both in the Eighth Room, and the sarcophagus of Wen-nofer⁵ in the

²Unpublished.

³From the portico built by Nectanebes I before the Persian temple of Hibis in the Kharga Oasis. Handbook of the Egyptian Rooms, Frontispiece and Fig. 51.

⁴Petrie. *Memphis I*, pp. 13 and 20, Pls. XXXI and XXXII.

⁵Also from Sakkara. *Archaeological Report of the Egypt Exploration Fund for 1910-11*, p. 24.

entrance hall are other products of this late art of Egypt.

Let us first consider the shape and decoration of the sarcophagus now in question. Two general shapes of coffins were used by the Egyptians. One, the earlier in origin, was box-like and in the Old and Middle Kingdoms was often given architectural form. Evidently it was considered at first the dwelling-house of the body. The body was elaborately swathed for burial, and the desire further to protect it gave rise to the placing of masks over the head and shoulders and eventually to the use of an inner coffin fitted to the form of the mummy. Thus the shape we call anthropoid was evolved as an inner subordinate coffin. Under the Empire even the largest and outermost of the several coffins of a rich burial frequently had the anthropoid form. Its decoration sometimes consisted of bands of inscriptions arranged like the outer linen bandages of the mummy, a fact which suggests that the anthropoid coffin was conceived as being the mere outer wrapping of the mummy itself. The early "house" coffins end squarely and are high and narrow in their proportions. The body, being laid on the left side, did not then require so wide a space as it did during the Empire and later when it was placed on the back. Nearly all known types of Egyptian coffins are well shown in our museum galleries either in original examples or in the glass positives in the Tenth Room, which picture the royal coffins and sarcophagi in Cairo.

The very latest of all the purely Egyptian types is illustrated in the sarcophagus under discussion. This type is derived chiefly from the earlier house forms. The head is not square-ended, however, but curved, due perhaps to a desire to adjust its outline to the rounded head of the inner anthropoid coffin. The shape of the lid is peculiar, as if developed from a form imitating the barrel vault of house structures. The curving surface has been sliced off, so to speak, in the solid stone reproduction, to secure flat areas upon which the decoration could be more effectively composed and cut. This supposition is supported by the frequent occurrence of the lid in

vault form in earlier coffins and by a well-known tendency of Egyptian artists to sacrifice, in time, the original motive underlying a given form in order to make room for decorative details. The pronounced slope of the lid of this sarcophagus from the head to the foot recalls another type of cover seen in many shrines and boxes of earlier date. This slope may, however, find its explanation merely in the shape of the block of stone which was available for the lid, as it does not occur in other sarcophagi of the same type, illustrations of which are accessible to me.

The under surface of the lid is almost flat, the slight cutting away of stone above the void of the interior giving a rise of less than two inches in the middle. The lid weighs nearly four and a half tons and the lower part quite eleven and a half, bringing the total weight up to a little short of sixteen tons! It is interesting to compare with this the weight — not quite seven tons¹ — of the body of the sarcophagus of Nectanebes I in the British Museum. This once renowned monument, of which the lid has unfortunately been lost, stood long in the court of a mosque at Alexandria, where it was supposed to be the sarcophagus of Alexander the Great. It affords an interesting parallel to the sarcophagus under consideration and there will be occasion to refer to it again.

The decoration of Egyptian coffins is extremely varied. Sometimes it carries out the structural idea expressed in the form of the coffin, as in the case of architectural motives and bands of inscriptions simulating mummy bandages, to which allusion has already been made. But usually the decoration consists of texts and pictures which cover the surface more or less closely. As these often had a practical purpose, to aid the dead man in the needs and emergencies of the next life, there was a disposition, especially in the late period, to crowd the decoration. This is illustrated to an extreme degree on the sarcophagus with which we are concerned. The floor and the under surface of the lid are the only possible fields which have not

¹British Museum. *Guide to the Egyptian Galleries (Sculpture)* 1909, p. 249.

been utilized. On the basis of actual counting, undertaken by a member of the Museum force, it is safe to say that there are between 25,000 and 30,000 hieroglyphs in the texts and several thousand figures in the scenes. It may interest some readers to know that the decoration of this sarcophagus has been studied chiefly in "squeezes" (wet paper impressions). Unrolled on the walls of one of the working rooms of the Egyptian Department, with the confusing mottled gray of the diorite eliminated, the several scenes and texts could be more readily examined and an opinion reached as to their artistic value and their identity. The collection of scenes and texts which covers the interior and exterior of the body, was first used in its present form, so far as we know, to decorate the walls of tomb chambers and has been transferred almost without modification to the walls of the sarcophagus. This gives an effect as if the whole were viewed through a reducing glass. At a distance the eye loses details and sees only a pattern as of a hanging — an impression enhanced by the flatly treated bands of ornament at the top and bottom of the sarcophagus which furnish a border to the whole. Considered individually, the scenes reveal admirable composition and a wealth of imagination; some of the details, such as the face of the goddess on the top of the lid, are really beautiful.

In considering briefly the meaning of all these pictures and texts another glance backward will be useful. All the emphasis in the funerary equipment of the Old and Middle Kingdoms, at least in private tombs, was on providing for material needs in the next existence. The pictorial decoration on coffins of 2000 B. C. and thereabouts was predominantly of food, clothing, and articles for the personal use of the deceased. Such representations of objects on the coffin, like the models and actual offerings placed in the tomb, gave assurance that the deceased would never lack the necessities of life. But while it was only natural that the popular conception of the existence beyond death should be in terms of the conditions familiar in this mortal life, there were

other ideas, too, of dangers to be encountered and how to avoid them, and of strange realms through which the dead must pass.

The subject is too complex to be entered into in this sketch, but the outstanding fact of interest just here is that a change is observable in the character of the funerary equipment under the Empire (1600 B. C. and later). Prayers and provision for offerings were continued, to be sure, but greater prominence was now given to means for averting calamities in the next life and another realm than the present world received pictorial illustration. This new emphasis was due, in part at least, to the exploitation by the priesthood of the sense of fear occasioned by the thought of what may lie beyond death. Belief in the efficacy of magic to avert all dangers of the present and future was, of course, very old in Egypt. Even before the end of the Old Kingdom long religious texts which would be of assistance in the vicissitudes through which the dead must pass, were inscribed on the walls of royal tombs; and in the Middle Kingdom, on the coffins of private persons. One such "coffin text," known as the "Book of the Two Ways," is even illustrated with a map of the windings of these routes. Under the Empire, many old texts of this character were gathered up, elaborated with further glosses, and combined with new material in the collection of texts now familiarly called the "Book of the Dead," and a papyrus roll, often illustrated, containing a greater or smaller number of these texts, was a necessary part of the funeral equipment of a well-to-do individual. Two other works, closely related to each other, the "Book of the Portals" and the "Book of Him who is in the Nether World," make their first appearance, in the form in which we know them, at the close of the Eighteenth Dynasty (ca. 1350 B. C.) on the walls of the royal tombs at Thebes. Their content is old material, recast by the priests at a date not certainly known, and having a unity lacking in the "Book of the Dead."

One of these, the "Book of the Nether World," is inscribed on the sarcophagus before us, covering the entire body within

and without.¹ It has been suggested² that this book sought to coördinate the funerary doctrines of the principal religious centers of Egypt and to exalt the Theban god Amon, who was identified with the Sun-god, Re. Like its companion work, it deals with the supposed journey of the Sun-god at night in a realm conceived as divided into twelve regions through each of which it took just an hour to pass. Having journeyed by boat across the sky in the day-time, at evening the god entered this other world and passed along its stream until he emerged in the morning at the eastern horizon. It was thought that the dead man could journey with the god in his bark, at least he could if he had a copy of this book in his funerary equipment, hence its practical value. Often, although not always, in the various copies statements are introduced as to the efficacy of the book for the deceased, or he is represented as present among the regular occupants of the god's bark. This was looked out for in our fine copy! The observer may see at every occurrence of the sun's bark the small figure of the owner of the sarcophagus, his hands raised in reverence as he kneels before the god — the only mortal in the company of the divine beings attending the Sun-god. In this, as in earlier copies, the book is inscribed in three registers, one above the other. The middle register represents the stream upon which the god and his suite journey. The upper and lower registers are the shores which are thronged with the population of this other world—*weird* beings who greet the Sun-god at his coming and receive his commands. Each register has its accompanying explanatory text and all the figures are identified by legends.

This work enjoyed a considerable reputation, for many copies have survived. Found earliest, on a large scale, in the royal tombs, it was later available for less exalted persons, and many copies on papyrus of a part or the whole of it have sur-

vived, especially from tombs of the Theban priests. There existed also an abridged edition containing only the most essential texts and no illustrations. The earliest extant sarcophagus on which the book is inscribed seems to be that of Ramses III (ca. 1160 B.C.), and no other is known before the late period,³ although the companion work, the "Book of the Portals," is found on the sarcophagus of Seti I (ca. 1290 B.C.).

Our copy contains all the hours of the night except the eighth. The first hour is on the exterior at the head and the others follow in order around to the right, the second and third, the sixth and seventh being side by side on the right and left respectively. The fourth and fifth hours are placed one above the other on the foot, and because of the limited space are executed to a smaller scale than the others. The interior contains the other hours from the ninth to the twelfth. The sarcophagus of Nectanebes I, referred to earlier, omits the fourth, fifth, seventh, and the last three hours, unless some of these were on the missing lid. This is not very probable, the space on a lid being less suited to such a composition. A sarcophagus in Berlin has the first eleven hours. Even the more careful copies of this work, such as those in the royal tombs, were often incomplete, and the copies on papyrus are apt to be reduced to a mere fragment. To the modern mind it is easy to understand how an abbreviated edition of the whole might be adequate, but not how a mere fragment could serve. As a matter of fact, much of the Egyptian funerary equipment was prepared in a perfunctory way. If space was lacking to finish a text, the end was omitted and the artisan-copyists were careless in the extreme. The public that patronized the manufacturers of funerary material was easily imposed upon and the average ancient Egyptian was surely not so absorbed in preparations for the next world as the prominence of funerary objects in modern collections has sometimes led people to suppose.

¹The most important discussions of this book are the following: Jéquier, *Le Livre de ce qu'il y a dans l'Hadès*; Maspero, *Études de mythologie et d'archéologie égyptiennes* II; Erman, *A Handbook of Egyptian Religion*, pp. 109-114.

²Jéquier, *op. cit.*, pp. 16-17.

³Jéquier, *op. cit.*, p. 25.

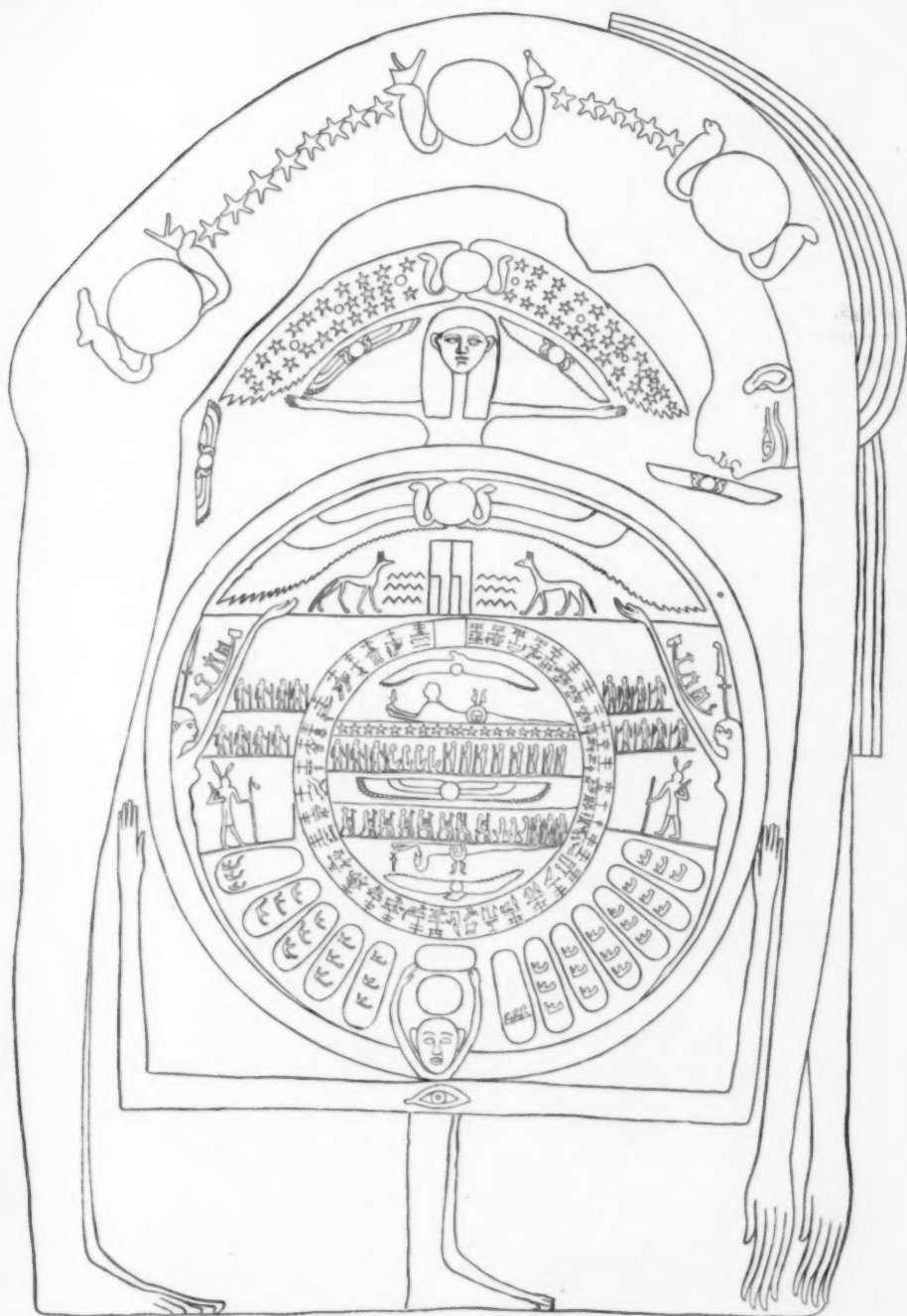


FIG. 3. FIGURE OF SKY-GODDESS ON COVER

Dominating the top of the cover is the beautiful figure of the Sky-goddess Nut (Fig. 3). According to one Egyptian conception she is of mighty stature and her feet rest on the earth, while her body forms the dome of the heavens, as she bends over until her finger tips, too, touch the earth. Across her body moves the sun. Although this primitive idea found frequent artistic expression on the ceilings of the Theban royal tombs, and on later stelae and ceilings,¹ it may be doubted if it has ever been more successfully rendered than here. On many ceilings the figure is angular with the body between the supporting limbs unpleasantly elongated. Here the shape of the field enabled the artist to use more convincing, if still unreal, proportions, the rounded ending of the cover permitting the beautiful upward curve of the goddess' back. The elasticity and perfect balance of the figure satisfy the aesthetic sense and the largeness and graciousness of the conception appeal to the imagination. In the circular design which occupies the space between the Sky-goddess' arms and legs are seen the standards of the various nomes of Egypt as well as numerous figures. Especially happy, from the point of view of composition, is the way the forms of the Goddesses of the East and West are accommodated to the circle, their limbs merging below into the curve, which higher defines their backs, and is followed above by the hieroglyphs on their heads and their up-raised arms bearing sun boats. The god Shu appears twice, once upside down, suggesting that the design may possibly have been created originally for use on a ceiling.

On each end of the extremely thick cover there was room for decoration and that which appears at the foot (Fig. 4) is especially pleasing. The Morning Bark and the Evening Bark of the Sun-god are represented, and in one the Goddess of the East receives from the Goddess of the West the young Sun-god. The two charming figures

of the goddesses stand each in the forward end of her bark and reach outward and upward as they pass the sun's disk from one to the other, while within the disk is the nude figure of the little Sun-god with finger in his mouth and long hair falling in the side lock characteristic of children. The barks, too, are worthy of attention. They are magic boats which need neither sails nor oarsmen, and they are filled with symbols. A few models of sun-boats have been found as far back as in tombs of 2000 B.C.,² and it is instructive as to the confusions and changes to be expected in late sources to compare the pictured symbols with their early prototypes.

With a brief description of the design at the head-end of the cover (Fig. 5), we must leave the various points of interest and inquiry suggested by all this extensive decoration. Here, too, there is a sun-bark in which stands the god Shu (identified by a legend), who holds the sky personified in a goddess' head, this time the broad-faced type characteristic of Hathor. All important in the design is the symbol of the sun in the sky, namely, the winged scarabaeus with its great ball. Various beings acclaim this manifestation of the Sun-god, the two couples of frog-faced and serpent-faced gods and goddesses on each side being members of the "ennead," or cycle of nine divinities, worshiped at Hermopolis. The gods, in these curious pairs, are primeval divinities whose exact nature has been the subject of much discussion, and the goddesses, who bear the same names, are their artificially created counterparts, who filled out the number of the "ennead." Late texts are known in which these divinities sing the praises of the sun or are present at his creation.³

The man for whom this monumental coffin was prepared bore the name Ureshnofer and titles connected with various temples in Upper Egypt. These titles are exclusively priestly, giving no indication

¹Attention may be called to the stela of Ta-bek-en-khonsu on which the Sky-goddess is similarly depicted and to a panel on Ta-bek-en-khonsu's outermost coffin, which shows one of the numerous variants of the theme, with the god Shu upholding the Sky-goddess (Tenth Egyptian Room; date, about 600 B. C.).

²Reisner. *Models of Ships and Boats* (Catalogue général des antiquités égyptiennes du Musée du Caire), Nos. 4860, 4949, and 4953.

³Vgl. Roeder in Roscher. *Ausführliches Lexikon der griechischen und römischen Mythologie*, article Sonne und Sonnengott, cols. 1182-1183.

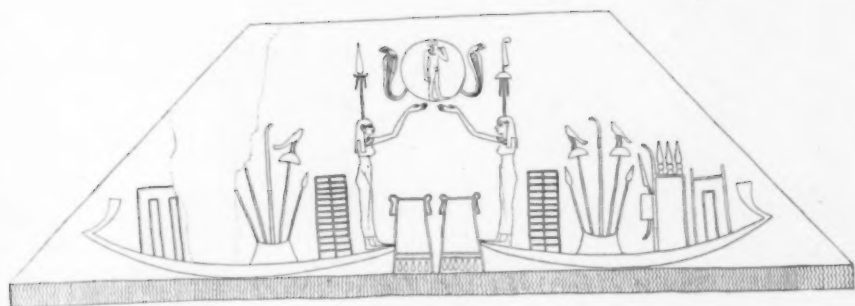


FIG. 4. DECORATION ON END OF COVER AT FOOT



FIG. 5. DECORATION ON END OF COVER AT HEAD

that he was honored by any special rank at court or that he occupied any lay office. Again and again in the scenes which cover the sarcophagus, he is represented kneeling before the Sun-god, each time with the shorn head which marked the Egyptian priest. The legend accompanying each little figure is: "the Osiris, the Prophet of Mut, Uresh-nofer." In two passages in the top horizontal line on the body of the sarcophagus his titles are enumerated at length as follows:

"Prophet of Mut the Great, Lady of Ishru,
(Prophet) of Nephthys, honored¹ in Edfu,
Prophet of Sekhmet, honored in Thebes"

and

"Prophet of Satis, Lady of Elephantine,
(Prophet) of Neit the Great, Divine Mother, Lady of Koptos,
(Prophet) of Mut the Great, Lady of Ishru."

Obviously his chief office was that of a priest of the goddess Mut of the Theban triad of divinities. Her principal sanctuary, Ishru, is known to have been the southernmost of the extensive group of buildings at Karnak, and it is suggestive of

¹*bry yb*

²It would be a mistake to infer that these Egyptian priests had anything in common with the Hebrew prophets. They were of the priesthood, not opposed to it, and they did not proph-

the possible importance of our priest's position that her temple was renewed and added to by Nectanebes I. The sources of information are too meager to enable us to judge to what extent Uresh-nofer's further offices were honorary — perhaps with emoluments in the way of revenue — or how far, on the other hand, they may have involved responsibility or active service in connection with the respective cults of these goddesses. It is noticeable that he did not serve any male divinity.

The exact functions in late times of such "prophets"² as Uresh-nofer remain in doubt, but their standing as the highest class of the Egyptian priesthood is certain. Under the Theban Empire there were various grades of "prophets" distinguished as "first," "second," etc. Uresh-nofer's position within his class is left undefined. It takes little imagination, however, with such material evidence as this enormous sarcophagus before us, exceeding in size even those of the kings of the dynasty, to think of him as one of the personages of his day, an influential and wealthy member of the sacerdotal body which in all the later periods of Egyptian history was so formidable a power in the land.

C. L. R.

esy (vgl. Erman. *Life in Ancient Egypt*, p. 289). But the Greeks having called them "prophets," Egyptologists, long ago, adopted the term to distinguish them from other classes of Egyptian priests. Their name means literally "Servant of the god."



AT THE SEASHORE, BY TOYOKUNI

JAPANESE COLOR PRINTS

THE Museum has lately added to its collection of Japanese prints by the purchase of some two hundred new examples.¹ The collection is still small, but it is to be hoped and expected that it will be increased in the future. In the appreciation of most of the art products of the past, Europe has been before us, but in regard to the far East the position is different. It is only in recent years that the best of the potteries, carvings, lacquers, and other works of art of China and Japan have left their native homes; and while we may envy the fine artistic feeling of the French collectors or the learned thoroughness of the Germans, yet on the whole America has taken her share — perhaps as amply in color prints as in anything.

After the works of Fenollosa, of Seidlitz, and of Gookin, it is needless to write again the history of these prints. It may be pointed out, however, that the popular school of art began with paintings, while prints became common only at the end of the seventeenth century. Their development is interesting as showing how a technical method of work, employed by men of exceptional talent, was made to give artistic qualities peculiar to itself and

¹A number are shown in Gallery 25, Floor II.

growing naturally out of its use. There are three periods in this development, each clearly marked and with its own charm. First came the so-called "Primitives." The artists were "primitive" only as being the first to employ wood-engraving, for Japanese art was in full possession of its powers and had even begun to decline when the wood-cuts appeared, but the new process required a new treatment. The cuts were printed in black from a single block. Some were touched up in color by hand, some left plain. Later, about 1742, color blocks in red and green were added to the printing, but the foundation remained the black ink. This black was all the same tone. The "notan" of the Kano painters, in so far as it depended on the variation of the washes of India ink from the palest gray to the deepest dark, was not reproduced. To replace it spot could be contrasted with line, the composition could be carefully balanced, something of the swing of the brush stroke could be given, and, above all, the surfaces could be decorated and varied by patterning. The design remained perfectly flat. There was no attempt at modeling any of the details in relief or arranging the composition in depth, but to adorn the surface all the wealth of invention that had accumulated in Japanese industry and art was resorted to. Light was relieved against dark and

dark against light, simplicity was contrasted with complexity, elaborate floral and naturalistic patterns were placed beside checkerboard or geometric ones. Never before, perhaps, were simple themes so ingeniously elaborated. Fenollosa compares them with the fugues of Bach or

added, the feeling was the same, the simple greens and reds merely making the pattern more subtle. Finally, just as they had reached their highest perfection, a new development took place which promptly drove the "primitives" from popular favor.

In 1765 there began to be published



BOATING PARTIES ON THE SUMIDA RIVER
BY KIYONAGA

with Greek architectural ornament. Nothing at all equal to them in this respect has been produced in Europe. Dürer's *Life of the Virgin* or Holbein's *Dance of Death* may have profounder artistic and intellectual qualities, but on the ground of beautiful decoration in black line and spot none of the early German or Italian work shows anything like the skill of the Japanese. Even when the color blocks were

prints of an entirely new type, depending for their charm on their coloring, and for a generation and more the "nishiki-yé", brocade pictures, as they were called, continued in a glorious series. The old training in pattern and line always remained as a foundation even unto the wreck of the school, more perhaps at the end than at the beginning, for none of his followers was so completely a colorist as Harunobu, the

originator of the nishiki-yé. His methods are simple, a mere juxtaposition of flat tints, but within his limits he is unsurpassed for delicacy and originality. Instead of the simple touches of red and green of the old prints, he filled the whole ground with the most delightful tones in novel

degraded caste but the idols of the common people. Harunobu had been too proud to represent them, but later Sharaku drew from their contorted and vulgar faces the strongest studies of character and expression which the school produced. Kiyonaga gave the life of city and country



BOATING PARTIES ON THE SUMIDA RIVER
BY KIYONAGA

and subtle harmonies, which accorded perfectly with his favorite subjects of young girls or boys drawn with a peculiarly tender grace. Neither color nor design could be more charming, but they could be strengthened and varied. On his lines other artists developed innovations, fitting his coloring to their own subjects. Shunsho and his pupils published their interminable series of portraits of actors, a

with a delicacy, a mastery, and a large wholesome vision which give him perhaps the primacy over the others, though Utamaro with his subtle, decadent temperament and Yeishi and Toyokuni at their best are little behind him. In the finest works of these men color printing reaches its highest perfection. In fact, if we did not possess them, we should be justified in saying that such skill would be impossi-

ble. All the countless dexterities of the mixing of the colors, the spreading of them on the block, the printing of them on the paper were done with amazing knowledge and feeling. Like the "primitives" they too pushed their excellences to their ultimate development, but this time there was no new birth to send them phoenix-like in another flight and the inspiration slowly died away. The end of the golden

Out of this wreck two men remain who by the strength of their personal genius maintain the honor of the school until the middle of the century when the color prints, good and bad, practically cease. Most different in character and work, it is noteworthy that they both were alike in escaping the monotony and commonplaceness of their contemporaries by a constant study of the infinite variety of



DAIMIO ADMIRING THE SEA, BY HOKUSAI
(FROM THE SERIES OF ONE HUNDRED POEMS EXPLAINED BY THE NURSE)

period of the popular school may be put at the beginning of the nineteenth century. Some charming prints were still produced but Kiyonaga had ceased to work, Utamaro was weak and dying, Toyokuni had renounced whatever refinement he had had and was working for the actors, while his countless pupils had neither originality nor feeling. Never were the prints more popular, never were they produced in such quantities or so eagerly bought, but the drawing had become vulgarized and conventionalized while the color had lost the old, rich glow and in spite of the new, gaudy, aniline pigments the general effect was raw and blackish.

nature and life. The older man, Hokusai, was a relic of the earlier time. Born in 1760, he was already a boy of five when the first "nishiki-yé" appeared and he lived far into the decadence, dying in 1849. In spite of his almost ninety years of life and his ceaseless labor it still seems incredible that one brain and one hand should have produced such a boundless mass of work. He copied the styles of all his contemporaries, he copied all the old schools of Japan or China, he retold the old heroic or poetic legends, he reproduced with enthusiasm the common life of the streets, and he knew every shape of beast or bird or tree or mountain down to the

very blades of grass. His works were published in enormous editions and spread everywhere so that he was long considered in Europe as the leading artist of Japan. Time has impaired his old preëminence. During the highest development of the school he produced prints which for beauty of execution and originality yield to none, but his later work becomes mannered and lacks the distinction and refinement of the

sites, some apparently being drawn on the spot. He felt all the infinite variety of nature, not only the place but the season, the time of day, the weather, and marvelously simplified it all so that the blossoms of spring, the snows of winter, the blaze of midday and the deepening twilight, the rain, the mists, and all the shifting appearances of nature, in a land where nature is most changeable, could be rend-



ISHIYAMA AKI NO TSUKI, BY HIROSHIGE

best of the "Ukiyo-yé" masters. It never fails, however, to be personal and no one seeing it can help having a kindly feeling for the warm-hearted, humorous, self-willed "old man crazed with drawing" who first revealed Japanese art to us.

Hiroshige, the second master of this later period, was of an entirely different type. We know little of his personality and his art was not a compound of all the traditions of his race. On the contrary, it was a new thing, an innovation quite as great as Harunobu's but without such wide-reaching effects. He produced a naturalistic landscape largely based on European models. It had no relation to the old, ideal Chinese paintings but was founded on reality, representing particular

ered by the crude colors and hasty methods of his publishers. For with the increased popularity and the enormous production the old, careful, sensitive work of the printers ceased. A mechanical skill remained, the wood-cutting was good, the printing registered wonderfully well when the hand process is taken into consideration, but the colors were raw and few in number and the paper poor. With the works of Harunobu or Kiyonaga, when the editions printed were very small, one may say that every print was a fine impression. Had Hiroshige been equally well served, one can not even imagine to what refinements of landscape-rendering he might have risen. As it is, out of the thousands of copies from his subjects only a few seem

to have been printed with any special care, so that in spite of their number really good Hiroshiges remain rarities.

The prints previously purchased by the Museum were from the Francis Lathrop Collection and were picked examples remarkable for their rarity and quality. Among them were some of the scarcest of the "primitives" and some of the most famous of the middle period, all in beautiful condition. Of Hokusai there were only some half dozen examples, but they were the ones that a collector would desire above all others. Of Hiroshige there was a complete set of the "Kisokaido", one of his best works, unusually well printed. The new accessions supplement these admirably. There are few early examples, but the men of the middle period are well represented. There is a fine series of actor prints of the Shunsho school and characteristic works by the other men, including a dozen or so of the triptychs or three sheet prints which were the highest efforts of the school. The Firefly Catchers of Utamaro is among them, also a fine and rare Kiyonaga, and three or four each by Yeishi and Toyokuni, where these very unequal masters show themselves at their best. Of Hokusai and Hiroshige there are numerous and characteristic examples. Nearly all of the famous series by the former are represented: the Views of Fuji, the Waterfalls, the Bridges, the Hundred Poems told by the Nurse; with enough miscellaneous work to give an idea of the multifarious activity of his later years. The same may be said of Hiroshige, among whose prints are many of fine quality including several of the Omi and Lake Biwa views, early work but unsurpassed later for delicacy and refinement.

Besides these prints in the Museum mention should also be made of the Brinkley Collection, presented to the Public Library some years ago by Mr. Charles Stewart Smith, which includes fine examples of the middle period, especially a series of the very best Utamaros. From these combined collections any one interested may obtain a sufficiently complete idea of the development, qualities, and beauties of Japanese prints, even though New York is

as yet in no position to rival the riches of some of the great public and private collections here and abroad. S. ISHAM.

THE LOCATION OF THE METROPOLITAN MUSEUM OF ART

MR. JOHN COTTON DANA, in his very suggestive and helpful article which he called "The Gloom of the Museum with Suggestions for Removing It," published in *The New Yorker* for October, 1913, has something to say about the location of museums in relation to their helpfulness to the community in which they are situated; and he argues, rightly enough, for central locations.

Mr. Dana's complaint that more museums are not so located is one with which most people will sympathize, especially those who have found out through experience what Mr. Dana has not discovered, why it is that more museums are not centrally located.

What follows is not intended to be controversial in character, but to show what forty-five years have done to the location of this Museum.

It is generally conceded that ease of access determines largely the attendance at any museum. In Italy, for example, those art collections placed in cities along the beaten track of tourists have an attendance much greater than collections of similar character and nearly if not quite equal value to be found in less accessible towns. The statement proves true also as regards American museums. The location undoubtedly influences the number of visitors; other things being equal, the museum most centrally located will draw the most people. The advisability of a central location for a public museum is therefore evident.

In these paragraphs I hope to prove that the location of The Metropolitan Museum of Art, however remote it may have been in 1880, warrants the designation "central" to-day.

The northward progress of business and of homes in Manhattan is too obvious a fact to need repetition. When the New

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York City Hall was built, its northern façade was looked upon as on the edge of the city, and so it was finished less carefully than the other three sides. When the National Academy of Design in 1855 was looking for a suitable site on which to build, the lots on Twenty-fifth Street between Broadway and Fifth Avenue were "deemed too far uptown," and the corner of Fourth Avenue and Twenty-third Street was chosen. Now the Fine Arts Building is on Fifty-seventh Street and the National Academy of Design is at One Hundred and Ninth Street. So "the whirligig of time brings in his revenges."

The following interesting figures, which have been furnished by the Comptroller, William A. Prendergast, and George H. Chatfield of the Permanent Census Board of the City of New York, and are given in their words, compare the location of the Museum relatively to the population in 1880 and now.

"According to the returns of the federal census for 1910, 857,720 persons resided north of Eighty-second Street on Manhattan Island, or 36.7+ per cent of the total population of Manhattan Island, that being 2,331,552. [In 1880 only 7 per cent of the population of the old City of New York lived north of Eighty-sixth Street.] If the persons living north of Forty-second Street, on both the east and west sides of the island, be regarded as more nearly concerned with the Museum of Art than those living south of Forty-second Street, then 1,294,032 persons, or 55.5 per cent of the population are within its direct sphere of influence.

"Taking Forty-second Street as the lower boundary, Fifth Avenue as the dividing line, and Eighty-sixth Street as the upper boundary of the west and east portions, and the remainder of the island north of Eighty-sixth Street as a third portion, the following table shows changes in the respective portions:

	1880	1910	Increase
1. West side 42d-86th St.	197,621	282,451	84,830
2. East side 42d-86th St.	138,191	202,014	63,823
3. North of 86th St. both sides	81,800	806,674	724,874
Total	437,612	1,382,039	944,427
Manhattan Island	1,116,673	2,331,552	1,166,869

"Eighty-one per cent of the total increase during the thirty years occurred in the area north of Forty-second Street — 64.8 per cent in the area north of Eighty-sixth Street. At the same time the population of The Bronx increased from 51,890 in 1880 to 430,980 in 1910, while its estimated population at the present time, according to the method followed by the Bureau of the Census, is 535,877.

"The area within the immediate radius of influence of the Museum of Art has been interpreted as the section of Manhattan east of Central Park and lying between Fifty-ninth Street and One Hundred and Tenth street. Within some small possibilities of error, the population for this area in 1910 was 409,405."

Not only is the population much greater within the immediate radius of influence as defined by Mr. Chatfield, but the facilities for getting from place to place within New York City are assuredly greater than in 1880, when the following lines were in operation: Madison Avenue line (horse cars); Second Avenue elevated (steam); Third Avenue elevated (steam); Eighth Avenue surface (horse cars); Broadway line to Fifty-ninth Street (horse cars); Ninth Avenue elevated to Eighty-first Street (steam); Sixth Avenue elevated to Kingsbridge; Fifty-ninth Street crosstown (horse cars); One Hundred and Twenty-fifth Street crosstown (horse cars); and the Fifth Avenue stages.

After such a recital of facts, The Metropolitan Museum must undoubtedly be considered neither remote nor inaccessible to the majority of the people of New York City.

W. E. H.

A PANEL BY SANO DI PIETRO

THE Queen of Sheba and King Solomon, a quaint and charming Sienese picture of the third quarter of the fifteenth century, is shown for the first time with the appearance of this number of the BULLETIN. It comes indirectly from the Palmieri-Nuti Collection at Siena¹ and was lent to the Exhibition of Old Sienese Art held in Siena in 1904. The painting is ascribed

Florence, and that at the right is red with a counter-embattled fesse, likewise of gold, between three pairs of gold wheat ears and belonged to the Sienese family of the Spannochì. At the base is an inscription, the first letters being somewhat illegible but the rest distinct enough, which is as follows:

QUESTA SIE LASTORIA QUANDO LAREINA
SABA ANDO AUDIRE LA SAPIENTIA DELRE
SALAMONE INGIERUSALEM



THE QUEEN OF SHEBA AND KING SOLOMON, BY SANO DI PIETRO
(LEFT-HAND COMPARTMENT)

on the authority of Bernhard Berenson² to Sano di Pietro, an industrious and delightful artist living from 1406 to 1481. He was a pupil and follower of Sassetta and one of those who clung longest to the fourteenth-century manner of representation.

The panel was a decoration for furniture either for a marriage chest or for a settle, probably the latter, judging from its unusual length. It still retains its original border of gilded relief with armorial bearings in panels on either side. The shield at the left is blue with a bend, gold, between three gold vine leaves, in all probability the device of the Luci family of

The picture is divided in two at the center by a mullion; the preparation for the journey and the starting out are shown in the left-hand compartment, the approach to Jerusalem and the reception of the queen by Solomon in the compartment at the right. The city of Sheba occupies the upper left-hand part of the composition. Within its walls one can see an open place where men carry boxes and bales — "spices and gold in abundance and precious stones" — which they load upon camels. From the porch of her palace the queen herself, attended by her ladies, oversees the packing — a respectful serving man with his hand at his hat taking her orders.

The expedition is already in movement

¹Paradise, by Giovanni di Paolo, bought in 1907, came also from this same collection.

²Central Italian Painters, p. 241.

in another part of this same panel; the retinue is passing out of the city-gate. Drawn by two white horses, the queen sits under a dais on a four-wheeled chariot, large enough for her musicians as well, singing women playing harps and lutes and two trumpeters. About her is the "very great company" on foot or horseback, the soldiers and the people of her household. They wear the costumes of the artist's time and very fitting and beautiful costumes they are. In front march the camels,

their greetings; the soldier shades his eyes from the splendor of the city; the attendants show the excitement of travelers who approach their destination. A car, not seen before, on which damsels are riding backward so they may face their queen, is entering the gate. The townspeople have gathered in groups to see the sight, and the servants of the king, one of whom wears a turban, are hurrying out to welcome the strangers.

Balancing the city of the queen in the



THE QUEEN OF SHEBA AND KING SOLOMON, BY SANO DI PIETRO
(RIGHT-HAND COMPARTMENT)

guided by apes or negro boys perched on carpets spread over the bales with which they are loaded.

It is a pleasant country they travel through, level in the foreground with queer, cone-shaped hills beyond. There are glimpses of winding roads, an arched bridge over a little river emptying into an inlet of the sea, turreted castles, and trees. All the party are happy in the delight of seeing the world; only the queen is becomingly dignified, perhaps pondering the hard questions which will prove Solomon.

The voyagers are not less lively at the journey's end in sight of Jerusalem. The trumpeters have now taken the position at the front of the car and are blowing out

first panel is the view of Jerusalem in this. Within its walls the procession is seen winding through the streets. The loggia of Solomon's house is beyond and here the courtiers have moved aside, leaving a clear space where Solomon, dressed like a great noble of fifteenth-century Italy, steps forward to receive his guest. She has left her car and approaches reverently, two maidens carrying her train, her ladies with her, and the crowd looking on from square and balcony.

In this manner, with a hand practised in all the resources of his craft and with the attitude of mind of one who tells a story to children, has the artist pictured the journey of the Queen of Sheba to King Solomon.

B. B.

ACCESSIONS AND NOTES

TWO PORTRAITS.—A portrait of Bismarck, by Franz von Lenbach, has been given by Mr. George F. Baker. It is one of a number of portraits of the great statesman which this artist executed. This work, signed and dated 1887, is a drawing on gray paper and, though only black and white and red chalk are used, the suggestion of color is as complete as in many of the painted portraits. The characterization, though not so melodramatic as in some of the examples, loses nothing on that account. It is a valuable accession and forms a complement to the painting by Lenbach owned since 1911—the portrait of Professor Edwin Emerson, on exhibition in Gallery 18.

Another gift received from Mr. Baker is a portrait of the artist by William Orpen, whose exhibition at Messrs. Knoedler & Company's in March was one of the interests of the picture season. The painting owned by the Museum, to which he has given the title: *Leading the Life in the West*, was the most discussed of all the works there shown and is too familiar to require description in this place.

William Orpen was born in 1878, near Dublin, in which city he received his first instruction in drawing. In 1895, he went to London and studied at the Slade School, which has produced such an extraordinary number of painters of excellence from the time of Legros' connection with it. Orpen's success was early, and it has continued. This portrait of himself is regarded as his most noteworthy painting up to this time.

B. B.

A PAINTING BY DOUGLAS VOLK entitled *Little Mildred* was recently purchased and is now exhibited in the Room of Recent Accessions.

Douglas Volk, who was born in 1856, studied at the *École des Beaux-Arts*, Paris, under J. L. Gérôme. A picture by him,

The Young Pioneer, was bought by the Museum in 1907 and is on exhibition in Gallery 14.

THE CLOUD BY LÉON DABO.—The painting by Léon Dabo entitled *The Rockets; Rain of Fire*, which was bought in 1912, has been exchanged for *The Cloud*, a later picture by the artist, which seems to all concerned a more excellent example. *The Cloud* is a night scene on the water, with two or three sailing-boats. The picture gets its name from the great cumulous cloud which shows light against the dull sky and reflects on the ridges of the waves in the foreground.

AUTOGRAPH LETTERS OF R. SWAIN GIFFORD.—Mr. Frank Jewett Mather, Jr., has presented to the Library two autograph letters of R. Swain Gifford, one addressed to [Edmund Clarence] Stedman, and dated 1880, and the other to George Fuller, dated Paris, France, 1855.

Accompanying the latter is a four-page account of Gifford's visit to Ruskin, in London, in which the writer describes the appearance of the man, his earnestness, and his desire to devote the best part of his life to engraving the works of Turner, as up to that time they had never been well engraved. In order to accomplish his task, Ruskin formed a class of engravers for this work. By taking his pupils mostly from the working classes, mechanics who had never been taught at all in art, he hoped to get rid of everything like conventionalism. Ruskin admitted that the prints would be costly, ten or fifteen guineas each.

Reference is also made to Ruskin's rejection of many of the plates for the third volume of his *Modern Painters* on account of dissatisfaction with the engravers' work.

When Gifford informed Ruskin that he was going to Paris to avail himself of its facilities for studying the figure, Ruskin discouraged his giving much time to this, and said, "It would be more use to draw



DRAWING: PORTRAIT OF BISMARCK
BY
FRANZ VON LENBACH

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trees on the Boulevards. The figure should either be principal or nothing. In landscape, figures should be *bad*."

Mention is also made of the splendid collection of Turner's drawings owned by Ruskin. Ruskin admitted that in many of his works Turner indulged in freaks and vagaries, and was fond of puzzling people by doing just what they would not expect him to do. W. C.

MEMBERSHIP.—At a meeting of the Board of Trustees of the Museum, held on Monday, April 20th, the following persons were elected to membership:

FELLOWS FOR LIFE

MRS. ADRIAN H. JOLINE
GEORGE A. KESSLER

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MISS AGNES CARPENTER
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JAMES H. OTTLEY
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MRS. HENRY W. ROGERS

ARTHUR SACHS
WALTER SCOTT
WILLIAM SHILLABER
BRECK TROWBRIDGE
ORME WILSON, JR.

95 ANNUAL MEMBERS

LECTURES AND VISITORS AT THE MUSEUM.—On the evening of April 11th one of the Educational Walks of the Arbeiter Ring was conducted in the Museum by Mr. S. Liberty, who is directing this work. Dr. B. Liber gave an instructive and pleasing talk in popular Yiddish on the subject, How to Know the Beauty in a Painting, and then took the group to the galleries, where he pointed out some of the elements of beauty in the paintings. Nearly two hundred Yiddish-speaking people who had not hitherto seen the Museum were present.

Continuing the work for the blind begun in 1913, two lectures have recently been given for the blind in the Lecture Hall as follows: on April 17th at 3.30 p. m. Miss Bernice M. Cartland spoke on The Art of Egypt, and on April 24th at the same hour Miss Florence M. Bennett followed with a talk on The Art of Greece. On each day the audience accorded the speaker most alert and responsive attention, and with eager grasp and keen intelligence examined the representative objects brought together for their handling.

On April 18th a second lecture specially designed for salespeople was given in the Lecture Hall at 8.15 p. m. The speaker was Mr. C. Howard Walker of the School of Fine Arts, Crafts, and Decorative Design of Boston; his topic, Interior Decoration from the Eleventh Century to Modern Times.

The Museum extended its hospitality on April 18th to the representatives of the Classical Association of the Atlantic States, who were holding a convention at Barnard College.

CONVENTIONS.—As announced in the April BULLETIN the annual sessions of the American Association of Museums and the American Federation of Art for 1914 are to be held close together both in time and place; the Association at Milwaukee and Chicago from May 19th to 21st and

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the Federation at Chicago from May 21st to 23rd. Thus an unusual opportunity is afforded for the members of each organization to know the work of the other, especially as each has set apart one session in Chicago when the members of the other association are cordially invited to attend and participate, and the Art Institute of Chicago tenders a luncheon jointly to the two organizations on May 21st.

The subjects of the papers to be given at the meeting of the American Association of Museums are not yet announced. The three principal sessions of the American Federation of Art will be devoted to the following general topics: Progress in the

Solution of Problems of Art in American Communities — including, among other papers, discussions of Municipal Parks and Playgrounds and Art in Trades; Art Commissions — their Contribution to the Solution of Problems of Art; and How the American Federation of Art Can Assist in the Solution of Problems of Art in American Communities, at which session the reasons for the formation of the federation, its history, and its scope will be considered. At the last session John E. D. Trask, Chief of the Department of Fine Arts of the Panama-Pacific International Exposition, will speak on the Influence of World's Fairs on the Development of Art.

LIST OF ACCESSIONS

APRIL, 1914

CLASS	OBJECT	SOURCE
ANTIQUITIES — EGYPTIAN . . .	†Seventeen gold pendants in the form of rams' heads, probably XVIII dynasty; fifteen gold pendants in the form of flies, probably XVIII dynasty; six gold pendants in the form of heads of the Goddess Sekhmet, XVIII dynasty or later. . . .	Gift of Mr. Edward S. Harkness.
ARMS AND ARMOR	†Banner, Alexander VIII, Italian (Roman), 1689-1691.	Purchase.
	†Two banners, Turkish, eighteenth and nineteenth centuries; Banner, Swiss, eighteenth century.	Purchase.
	†Two Mandarin swords, Chinese, seventeenth century.	Purchase.
	*Eighty-three sword guards, Japanese, sixteenth to nineteenth century.	Gift of Mrs. Adrian H. Joline.
CERAMICS	†Bottle, Rhages, Persian, twelfth century.	Purchase.
	†Two teapots, two cups, two saucers, tea-caddy, covered bowl with saucer, Meissen ware, German, eighteenth century; two jars, Chantilly ware, late eighteenth century; cup and saucer, 1776, covered bowl and saucer, 1777, cup and saucer, 1793, Sèvres ware — French; thirty-two figures and ornaments, two groups, two candelabra, ten candlesticks, twenty-three vases, six bowls, four	

*Not yet placed on Exhibition.

†Recent Accessions Room (Room 6, Floor I).

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CLASS	OBJECT	SOURCE
CERAMICS	plates, four cups, two saucers, four saucers or deep dishes for bowls, and a muffineer (?), Chelsea ware; two figures, Crown Derby ware, English, late eighteenth century.	Bequest of John L. Cadwalader.
CLOCKS, WATCHES, ETC.	†Clock, by A. Giroust, London, English, 1689-1702.	Bequest of John L. Cadwalader.
DRAWINGS	*Drawing on wood block, A Return, by Edwin Austin Abbey. .	Purchase.
ENAMELS	†Pair of candlesticks, Battersea enamel, English, late eighteenth century.	Bequest of John L. Cadwalader.
GLASS (OBJECTS IN)	†Punch bowl, rummer, three wine glasses, and a cover of a bowl or jar, late eighteenth century; beaker-shaped goblet, early nineteenth century, English. . .	Bequest of John L. Cadwalader.
STAINED GLASS	†Window panel, Portrait of a Saint, French, twelfth century..	Purchase.
METALWORK	†Collection of forty snuff-boxes, etc. in silver, silver-gilt, and tortoise-shell with silver mounts, European, early seventeenth to early nineteenth century.	Bequest of John L. Cadwalader.
	*Bronze pitcher and figure of Goddess of Love in Chariot with attendants, bronze-gilt, Thibetan, late eighteenth or early nineteenth century.	Bequest of John L. Cadwalader.
	*Twenty-two bronze figures, vases, and wine vessels, Chinese, eighteenth and nineteenth centuries.	Bequest of John L. Cadwalader.
	*Twenty-one bronze figures, vases, and wine vessels, Japanese, eighteenth and nineteenth centuries.	Bequest of John L. Cadwalader.
MINIATURES	†Mrs. Beckington, by Alice Beckington; Portrait of a Child, by Lucia Fairchild Fuller; Alexander Petrim Kévitch, by Margaret F. Hawley; Persis, by Laura Coombs Hills; Portrait, by Helen M. Turner. . . .	Purchase.
	†Mrs. James Lowndes, by Edward Greene Malbone.	Purchase.
PAINTINGS	†King Solomon and the Queen of Sheba, by Sano di Pietro di Menico, Italian, 1406-1481. . .	Purchase.
	†The Cloud, by Léon Dabo . . .	Exchange.
	†Little Mildred, by Douglas Volk.	Purchase.

*Not yet placed on Exhibition.

†Recent Accessions Room (Room 6, Floor I).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
SCULPTURE	*Marble bust, George Washington, by Giuseppe Ceracchi; bronze group, Theseus Fighting Minotaur, by Antoine Louis Barye; bronze group, Horse Surprised by Lion, by Antoine Louis Barye; bronze bust (replica), John Paul Jones, by Jean Antoine Houdon.	Bequest of John L. Cadwalader.
	†Head, Kwannon, Chinese, Wei period (220-264 A.D.)	Purchase.
	†Carved wood statuette, Japanese, eighth century.	Purchase.
	†Marble relief, Christ, His Mother, and Two Angels, by Agostino di Duccio.	Purchase.
	†Group, Stag and Hounds, by Antoine Louis Barye.	Purchase.
TEXTILES	†Embroidered cover, Spanish, fifteenth to sixteenth century. . .	Purchase.
	†Piece of needlepoint lace, French, end of seventeenth century.	Gift of Mrs. William H. Bliss.
	†Six panels of silk tapestry, Chinese, Ming dynasty.	Purchase.
WOODWORK AND FURNITURE. .	†Thirteen tables, five armchairs, four side-chairs, corner chair, two consoles, two stands, stool, bookcase, cupboard, washstand, candlestand, jardinière, sofa, settee, and mirror, late seventeenth to early nineteenth century; cabinet (copy of Chippendale), modern — English.	Bequest of John L. Cadwalader.
	*Cassone, Italian (Florentine), circa 1460.	Purchase.

LIST OF LOANS

APRIL, 1914

CLASS	OBJECT	SOURCE
METALWORK	Two tankards, chalice and cover, beaker, mug, and bowl, American, eighteenth and nineteenth centuries.	Lent by Hon. A. T. Clearwater.
PAINTINGS	Fountain in Garden, Nikko, by John La Farge	Lent by Mrs. Michael Gavin.
	*Not yet placed on Exhibition.	
	†Recent Accessions Room (Room 6, Floor I).	

THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

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An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report. A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.